Basement Films Presents
EXPERIMENTS IN CINEMA
v15.1
The PANDEMIC Edition
ARTIST FILMS FROM AROUND THE WORLD!
APRIL 14-18 2020
WWW.EXPERIMENTSINCINEMA.ORG
AT THE
GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

Experiments In Cinema

&.15.1 APRIL 14–18, 2020

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VENUES AND ADMISSION INFORMATION

GUILD CINEMA
3405 Central Avenue NE
www.guildcinema.com
505 255-1848
General admission $10 per day
Students $8 per day

RODEY THEATER, UNM
203 Cornell Dr. NE
505 925-5858
Events on Wednesday, April 15
Admission is FREE

RECEPTIONS

TUESDAY, APRIL 14
10:00PM
Two Fools Tavern
3211 Central Ave NE
505 265-7447

WEDNESDAY, APRIL 15
7:15–8:15PM
UNM Art Museum Lobby
203 Cornell Dr. NE
505 277-4001

THURSDAY, APRIL 16
10:00PM
Zinc Cellar Bar
3009 Central Ave NE
505 254-9462

FRIDAY, APRIL 17
10:00PM
Matanza Beer Kitchen
3225 Central Ave NE
505 312-7305

SATURDAY, APRIL 18
10:00PM
Tractor Brewing
118 Tulane St. SE
505 433-5654

Cover design by Beth Hansen.

LETTER FROM THE DIRECTOR

Bryan Konefsky with Marcos Baca. Photo by Brian Beeler

I'm thinking about Jim Carroll's iconic pop song from 1980 titled "People Who Died."

The last time my partner and I had the opportunity to visit Woody Vasulka, it was at his studio in Santa Fe. Although he was thin and frail, there was still a magic about him and the space he commanded.

Several years earlier, I spent a day with Jonas Mekas at his studio in New York. We bonded over a bottle of whiskey and our Eastern European roots. Later, when we began our interview, he scolded me for using a tripod.

In 2003, I met Barbara Hammer in Santa Fe. I will never forget the warmth and kindness that I felt when she took the time to speak with me after her lecture. And although I never met her, Agnés Varda's essay films have, for me, taken the shape of that mythological aunt whose warm, kind, healing embrace makes up for everything else in the world.

Several months ago, my friend Marcos Baca died. I am including Marcos alongside some of the giants in the moving image arts who we lost this past year, because Marcos was also a giant. At his funeral, I told his parents that I had learned a great deal from their son. They seemed confused and corrected me, "but Marcos was *your* student." "I know, and he taught me so much," I told them. Marcos and his partner in crime, Brian Beeler created Mi Voz, a visionary after school filmmaking program for at risk middle school students in Albuquerque. They received NEA funding for the program that was in operation from 1998–2018. I was always honored when they would invite me, "the professor," to visit their class.

Lately, I've come to realize that I've been teaching so long that almost everyone, at some point, was one of my students. Now, after 25 years, I will be retiring from teaching. Just to be clear, I will be retiring INTO Basement Films, INTO Experiments in Cinema and INTO my own creative projects. I am not going anywhere.

Marcos' passing has given me the opportunity to pause and reflect back on those 25 remarkable years. In the mid 1990s Marcos created *The Legend of the Were-Cholo* (see it on Youtube), which continues to be the most memorable student film ever made in any of my classes. The film speaks to Marcos' keen insights into cultural stereotypes and his wicked sense of humor.

Marcos joins a long list of students who have inspired me over the years. I'd like to take a moment to thank some of them for their passion, creativity and for making the past 25 years as joyful as they were. Additionally, many of these students played an important role in helping me develop Experiments in Cinema.

Thank you Brenda Avila, Charla Barker, Andrew Barrow, Carey Scott Billings, Marika Borgeson, Jason Brown, Javier Cardoza, Jessica Carr, Sheri Crider, Emily Davis, Kimberly Davis, Nathan Davis, Katrina Drabkin, Noel Fernando, Annie Gamache, Roni Garcia, Sen Garcia, Steve Glover (Steve-O), Electra Kennedy Hall, Beth Hansen, Dan Herbert, Alanna Herrera, Nicole Hoch, Allen Hrynick, Su Hudson, Sarah Iha, Megan Kamauoha, Taylor Lane, Peter Lisignoli, Steven Marinelli, Marty Martinez, Michelle Mellor, Alyssa Metzger, Camila Ayers Montero, Andrew Montaño, Kaylee Morrison, Chelsea Nanawa, Natasha Parker, Maya Peters, River Quane, Jourdon Reese, Veda Renfrow, Jessica Rimmer, Ben Rogerson, Rusty Rutherford, Sahra Saedi, Kate Schneier, Ryan Sciarrotta, Seth Scott, Christal Segura, Gail Stephenson, Jessica Stone, Ramona Teo, Julia Tyrolt, Evee Ung, Pato Valderrama, Cat Vanderpool, Matt Watkins (I think he still owes me a project), Corey Weintraub, Evan White, Sarah Williams, Michelle Wood, Safia Youssof and Tammy Zibners.

Full report to follow.

Bryan Konefsky, Founder/director, Experiments in Cinema

If you are interested in contacting any of our participating artists contact us at experimentsincinema@gmail.com or at the Basement Films hotline, (505) 916-1635.

THURSDAY, APRIL 16

10:OOAM–2:00PM

ARTSLAB, UNIVERSITY OF NEW MEXICO

131 Pine Street, NE
505.277.2253

INTO THE BLUE: EXPERIMENTAL CYANOTYPES WITH KATE LAIN

PLEASE CONTACT BETH HANSEN AT BETHZILLA@GMAIL.COM TO REGISTER.

Come explore cyanotype-making, an alternative photography process that's been around since the 1840s. The workshop will cover making cyanotypes with objects (photogram-style) and negatives, as well as experimenting with wet cyanotype techniques to stretch the boundaries of what you normally see in "sun prints". Participants will make blue-and-white prints on both paper and fabric, using sunlight, water, plant matter, photo transparencies, found objects, and our own bodies. We will collaborate on a large-scale cyanotype tapestry for Basement Films and will create a companion digital animation from the still materials generated in the workshop. The animation will be screened on Saturday, April 18 in Experiment 18.

Kate Lain is an artist and educator working primarily in experimental film and video, ceramics, and cyanotypes. Her work is rooted in documentation and critical observation, and she is particularly interested in questioning US American mythologies related to nature, gender, and landscape.

SATURDAY, APRIL 18

7:15PM

GUILD CINEMA

Artist In-Residence, Vanessa Renwick with Bryan Konefsky

Basement Films' artist in residence program happens every fall and spring. This is a "by invitation only" program as there is no application process (yet). The resident artist spends 3–4 weeks in Albuquerque conducting creative research amongst Basement Films' archive of 8000 16mm prints and 1000 8mm film prints. At the conclusion of the residency, the invited artist presents the results of this research in a public forum. The not-so-secret mission of this program is to exercise our collection of films and to make this archive known and accessible to artists, scholars, researchers, students and other community members.

Founder and janitor of the Oregon Department of Kick Ass, Vanessa Renwick is an artist by nature, not by stress of research. She puts scholars to rout by embracing nature's teaching problems that have fretted trained minds. Working in experimental and poetic documentary forms, her iconoclastic work embodies her interest in landscape and transformation, and relationships between bodies and landscapes, and all sorts of borders.

She has been a singular voice in the experimental cinema for over 20 years. Eschewing an allegiance to any one medium or form, Renwick builds authentic moving image works revealing an insatiable curiosity and unflinching engagement with the world around her. Often focusing her lens on nature, freedom, and the locales of her adopted home—the Pacific Northwest—Renwick uses avant-garde formal elements to explore radical politics and environmental issues. An artist who often self-distributes, her screening history reads as a map of independent cinema worldwide. She has screened work in hundreds of venues internationally, institutional and not, including The Museum of Modern Art, Light Industry, The Wexner Center for the Arts, Art Basel, Oberhausen, The Museum of Jurassic Technology, Centre Pompidou, Bread and Puppet Theater and True/False Film Festival, among many others.

Vanessa Olivia Renwick is an artist of Scottish and German descent, born on the traditional and unceded territory of the Illiniwek in what is now known as Chicago, Illinois. She lives and works as an uninvited guest on the traditional territory of the Chinookan peoples, now known as Portland, Oregon.

WORKSHOP

ARTIST IN-RESIDENCE

TUESDAY

APRIL 14

Experiment 1

4:30–5:30PM

GUILD CINEMA

***Magic Explained*, Paul Tarragó, 7 minutes, 2019, United Kingdom.** Prestidigitation before the age of the pixel.

***Freeze Frame*, Soetkin Verstegen, 5:00 minutes, 2019, Belgium.** In this stop motion film identical figures perform the hopeless task of preserving blocks of ice. The repetitive movements reanimate the animals captured inside.

***Gutai*, Wenhua Shi, 8:00 minutes, 2019, China.** Wenhua examines his strange and familiar hometown in China, which he has not visited in two decades. The film title comes from Japanese avant garde group Gu-Tai. This work is the result of intense looking at what might not be there.

***Valdediós*, Elena Duque, 3:11 minutes, 2019, Spain.** In Valdediós Gualterius built a monastery in the 13th Century. In the town there is a wall, a horse, a road, and the whole universe.

***Blood Sweat Tears*, Helen Anna Flanagan, 10:50 minutes, 2019, Ukraine, world premiere.** *Blood Sweat Tears* is an artistic investigation into the cult of the disciplined athletic body in Soviet culture. A monumental Soviet mural in the interior of the National University of Physical Education and Sport in Kyiv loosely influenced the fictional script and serves as the backdrop to the film.

***ROK*, Malgorzata Bosek-Serafinska, 11:40 minutes, 2019, Poland.** This film is dedicated to the memory of Marek Serafinski, a filmmaker, producer and the director's husband. It is a diary created from everyday waste accumulated over the period of six years.

***Organic*, Steven Woloshen, 2:40 minutes, 2019, Canada.** Joy, vitality and a steampunk organ create a perfect recipe for direct cinema. *Organic* was created with an ancient mariner's technique called scrimshaw. This film was originally commissioned for the closing ceremonies of the 2019 Annecy International Animation Festival.

Experiment 2

6:45–8:00PM

GUILD CINEMA

SPECIAL PRESENTATION: HAPPY BIRTHDAY WALT WHITMAN, CURATED BY MARILYN ZORNADO

In honor of Walt Whitman's 200th birthday, Marilyn Zornado reached out to a handful of other animators and book artists from around the globe to create new short works inspired by Whitman's poetry and writings. The artists from the Pacific Northwest and beyond, responded with new works using a range of techniques including letterpress printing with ornaments, wood cuts, punched paper, eco dyed paper, calligraphy, stamping, stop-motion, clay painting and letterpress directly on 16mm film. Also represented are a range of ages, with the youngest artist six-years old. Artists represented in this program include Vanessa Cruz, Devon Damonte, Teresa Drilling, Sophie Koko Gate, Sheila Goloborotko, Joan C. Gratz, Bridget Henry, Saskia Jetten, Kathy Kuehn, Lisa LaBracio, Deanna Morse, Leisa ReFalo, Barbara Tetenbaum and Marilyn Zornado.

Experiment 3

8:45–10:00PM

GUILD CINEMA

***SDtoHDuprezMaxV2_009.mp4*, Anna Spence, 4:16 minutes, USA.** Booted from the limelight, Max Headroom now roves the video signal in search of meaning.

***Family Portrait*, Jingqiu Guan, 10:44 minutes, 2019, China/US.** Confronting conflicting values, a young woman returned to her home country to rediscover what has shaped her own beliefs by tracing different lessons bestowed on her by her grandmother, her father, and her son.

***Emanations: A Visual Poem*, Patrick Jenkins, 4:37 minutes, 2017, Canada.** An abstract movie about the relentless cycle of life, including growth, decay, wonder and awe.

***Yet Another Departure*, Renata Poljak, 11:11 minutes, Croatia, US premiere.** In 2016, the ex-Yugoslav Navy flagship *Vis* was deliberately sunk in order to turn it into a scuba diving attraction. The ship lies on the seabed of the waters close to Brijuni Islands where in 1956 Nasser, Nehru, and Tito met to discuss the formation of the Nonaligned Movement.

***It Matters What*, Francisca Duran, 9:03 minutes, 2019, Canada.** Absences and translations motivate this work in an exploration of the materiality of reproduction and inscription. The inquiry sits in a framework of practical and critical human relationships with other-than-human-species elucidated by the theorist Donna Haraway.

***Angular Momentum*, Michael Betancourt, 5:00 minutes, 2019, USA, world premiere.** An agglomeration of abstract light-shadow play, set in motion to evoke the transcendental, sublime experience created through a fusion of traditional, analogue in-camera photographic techniques with digital animation and compositing.

***Obatala Film*, Sebastian Wiedemann, 6:51 minutes, 2019, Nigeria/Brazil/Colombia, US premiere.** The body re-exists and insists. It is never a closed envelope, but a channel of passage and trance among the most diverse spiritual dimensions.

***Formation*, Shanna Maurizi, 7:45 minutes, 2019 (silent), USA, world premiere.** In Formation, ideas become solid objects and vice versa, as if shape is a thought form and these forms are imprinted on our memory. Compiled from hundreds of analog photographs directly from the camera roll, the film tracks drawings etched into the surface of the images.

***Faded Tropics*, Valentina Alvarado Matos, 6:10 minutes, 2016, Venezuela.** My dad opens a drawing that sounds like an explosion. I build new landscapes from postcards of Venezuela found in Barcelona. A house burns. These images filmed between Venezuela and Spain correspond to a visual essay where I film exercises related to travel, affections and origin.

***Sunset*, Marcin Gizycki, 3:20 minutes, 2019, Poland.** Four men are waiting for a tram. Inspired by a painting by Zenon Wasilewski, the father of Polish animated film.

APRIL 15

Experiment 4

2:30–3:30PM

GUILD CINEMA

***Nocturnal Sigh*, Rodrigo Luque, 14:27 minutes, 2019, Peru, world premiere.** This film is about the experience of Ayahuasca, the traditional medicine of indigenous Amazon communities in Peru. This plant has been used in the rainforest since immemorial times to cure physical and psychological trauma.

***The Imaginary Woman*, Laura Benavides, 12:04, 2019, Colombia.** "You yourself will be that other woman you have never seen." Collecting spellings, questions and songs this animated poem portrays feelings of rupture, reflection and love.

***A Year*, Nick White, 1:40 minutes, 2018, Canada, US premiere.** An examination of the natural textures of the world and their beautifully dramatic changes over the cycle of the seasons.

***Wax Museum*, Mike Hoolboom and Alena Koroleva, 11:00 minutes, 2019, Russia/Canada, world premiere.** In a suite of 15 scenes, most arriving in a single master shot, the Russian heroine renegotiates her pact with Russian capitalism, and the new bodies and relationships it made possible. Shot in Saint Petersburg during a sunny autumn, when our faces could still bear the old light.

***La Roue*, Jean-Michel Rolland, 2:32 minutes, 2018, France.** La Roue is a timelapse constructed from 160 photographic snapshots taken in the space of ten days. The computer processing applied to the overlapped and successive images creates a post-impressionist landscape.

***Bitter With A Shy Taste Of Sweetness*, Saif Alsaegh, 8:47 minutes, 2019, USA.** This film contrasts the fragmented past of the filmmaker growing up in Baghdad with his seemingly surreal California life. Through poetic writing and jarring visuals, the film creates a calm and cruel sense of memory and landscape.

***Slow Volumes*, Mike Gibisser, 4:40 minutes, 2019, 35mm, USA.** A motion study of passing time. Shot using a hand-built camera, film is drawn past a thin vertical aperture. Familiar objects dissolve into abstract lines, their shape determined not by their physical features but by the speed of their movement.

Experiment 5

4:00–5:15PM

GUILD CINEMA

SPECIAL PRESENTATION *DIRTY LOOKS* CURATED BY BRADFORD NORDEEN

Dirty Looks celebrated it's eighth anniversary with a retrospective program of signature delights that queer the pop cannon and (under)mine history for all of her unanswered questions. Ranging from digital drag revisionism to post-bohemian celluloid, *Dirty Looks: Eight Years On* reassesses the past through a fiercely queer and politicized lens: "who brought us here?" and "where are we now? Selected across eight years of screenings, from 16mm films, Super 8 transfers, Hi-8, HD video, and Getty stock footage, this DL Cliff's Notes spins circles around contemporary queer subjectivities, snarling with a punk zeal and a utopian demand for more.

***Amphetamine*, Warren Sonbert/Wendy Appel, 10 minutes, 16mm, 1966**
***100 Boyfriends Mixtape (the demo)*, Brontez Purnell, 8 minutes, 2017**
***Frenzy*, Jill Reiter, 12 minutes, 1993**
***Tongue Job*, Aimee Goguen, 4 minutes, 2013**
***Onward Lossless Follows*, Michael Robinson, 17 minutes, 2017**
***Liberaceón*, Chris E Vargas, 13 minutes, 2011**

Experiment 6

6:15–7:15PM

RODEY THEATRE, UNIVERSITY OF NEW MEXICO

REGIONAL YOUTH PROGRAM

Throughout the year, Basement Films brings Experiments in Cinema to schools around New Mexico. The goal is to inspire a new generation of home-grown filmmakers to recognize the value of their media voices and to participate in shaping future trends of cultural representation. This program was curated by Nina Shoenfeld and Claire Carlson and will be immediately followed by a reception at the UNM Art Museum.

PARTICIPATING SCHOOLS INCLUDE:

Albuquerque Academy
Amy Biehl Charter High School
Bosque School
Cochiti Elementary School
Janet Kahn Elementary School
Media Arts Collaborative Charter School
Public Academy for Performing Arts
Sandia Prep
Working Classroom

WEDNESDAY

APRIL 15 (continued)

Experiment 1

8:30–9:30PM

RODEY THEATRE, UNIVERSITY OF NEW MEXICO

SPECIAL PRESENTATION: *CONTRALTO*, BY SARAH HENNIES, CURATED BY LARA GOLDMAN

Contralto is a one-hour work for video, strings, and percussion that exists in between the spaces of experimental music and documentary. The piece features a cast of transgender women speaking, singing, and performing vocal exercises accompanied by a dense and varied musical score that includes a variety of conventional and "non-musical" approaches to sound-making. Special thanks to Arif Kahn and the University of New Mexico's Art Museum for their support of this presentation. David Fehlberg conductor, Luiz Paulo Dourada violin, Alexandra Robnett viola, Liam Frye-Mason cello,Toby Vigneau bass, Levi Brown and Rodney Rote Jr. percussion.

Experiment 7, *Contralto*, by Sarah Hennies

THURSDAY, APRIL 16

Experiment 8

3:00–4:30PM

GUILD CINEMA

***Philately*, Pam Minty, 2:25 minutes, 2018, USA.** A visual homage to the study of postage stamps.

***Unless You're Living It*, Sarah Bliss, 8:22 minutes, 2019, Canada/US.** A portrait of place and power in rural white Ontario that challenges the correlation between seeing and knowing, and the ravages of late-stage capitalism. The film becomes a body that, like the residents of Mt. Forest, sustains injuries, wounds and burdens, but also has the capacity for delight and transformation.

***Camera Sick*, Jeremy Moss, 13:16 minutes, 2019, Morocco/United Kingdom/USA, US premiere.** Grain size criteria. Pixels in space. The earth spins while bodies and cameras wind and rotate on its surface. Sand particles infest recording devices scratching unravelling celluloid. The camera and its operator transform from seers to ecstatic performers.

***The Immortality of the Crab*, Giacomo Manzotti, 2:20 minutes, 2019, Italy, US premiere.** "The immortality of the crab" is a South American expression which indicates the act of daydreaming. Animations are made on 1125 cardboard frames, connected with a soundtrack using only sounds sampled by handling pieces of cardboard.

***A Day Becomes*, Thalia Hoffman, 19:00 minutes, 2018, Israel, US premiere.** *A Day Becomes* is set in the Golan Heights during the early moments of dawn. Yousef Sweid walks from night into dawn through a building while facing interactions with people and moments from his life.

***The Gods of Tiny Things*, Deborah Kelly, 5:22 minutes, 2019, Australia, US premiere.** *The Gods of Tiny Things* thinks urgently and poetically about threats to life: the shift to the right, the tolls of colonialism, climate catastrophe, human profligacy, and conversely the dynamic, kaleidoscopic pleasures and desires of life itself, at all scales, in all its teeming, prancing, hectic, dancing and clamouring fertility.

***Dreamland*, Allan Brown, 13:34 minutes, 2019, Serbia/Canada, US premiere.** Accented by collaged radio audio fog of alien invasion paranoia, oneiric images from Serbia fuse with the Canadian Shield of northern Quebec. Dreamland is a conjuring of spectres through hypnotic frequencies; a journey through alien landscapes and brutalist dreams.

***Jonas at the Gershwin*, Joel Schlemowitz, 3 minutes, 2019, USA.** A 16mm camera roll. A panel on the films of Andy Warhol at the Gershwin Hotel. Jonas Mekas with his 8mm video camera. Silverly foil and neon clouds.

***Churubusco Inventory*, Elena Pardo, 7:00 minutes, 2019, Mexico.** The historical Estudios Churubusco lab, where Golden Era Mexican films were processed in the 1950s is still operating. This film is a desperate and loving attempt to preserve the memory of the people, knowledge, and objects coexisting in this space that risks closing at any time.

Experiment 9

5:15–6:15PM

GUILD CINEMA

SPECIAL PRESENTATION: *THE METAPHYSICS OF SOUND* PERFORMANCE/SCREENING BY HANGJUN LEE.

Hangjun Lee is a filmmaker and independent curator who also works as a program director at EXiS Festival in Seoul. His works are based on multi-projection and optical sound, focused on projector improvisation. Lee's films have been shown at various venues, including the Issue Project Room (NYC), South Bank Centre & Cafe OTO (London, UK), BOZAR (Brussels, Belgium) and Netmage10 (Bologna, Italy). He also has curated screening and live media programs such as *Cinematic Divergence* (2013) and *Mujanhyang* (2014) for the National Museum of Contemporary Arts in Seoul, and *Embeddedness: Artist Films and Videos from Korea 1960s to Now* (2015) for the Tate Modern in London.

***The Metaphysics of Sound*, 26 minutes, 16mm dual projection, 2007, Korea.**
Using contact printing with a photographic enlarger, the artist made a hand-drawn image and soundtrack on the 16mm film strip. The sounds were made either directly by contact printing the 35mm soundtracks or collaging the scratch images. The idea of this work was derived from the gap between playback logic and reproduction logic, and the discovery of the collision between the transfer of formats within film media.

***Film Walk*, 25 minutes, 16mm projector performance, 2012, Korea.** Film Walk replaces the perforations in the film stock with an optical sound head. The perforations do not create images produced by the gate movement but make 'a hole sound' by the artist's hand and his step speed with the numbers of sound coinciding with the length of time.

Experiment 10

7:15–8:30PM

GUILD CINEMA

SPECIAL PRESENTATION: *DON'T SWEAT THE TECHNIQUE* CURATED BY ALEXEI DMITRIEV

Artificial amateurs are not at all amazing. Not every artist starts with a masterpiece. Here's a chance to see amateur/first/unscreened films by people who later would later produce important and interesting work.

***Triangles*, John Smith, 3 minutes, 1972** (director of *The Girl Chewing Gum*, *The Black Tower*).
***Rain*, Jean-Gabriel Périot, 3minutes, 2004** (director of *Dies Irae*, *Even If She Had Been A Criminal*, *A German Youth*).
***Freon*, Mihai Grecu, 7 minutes, 2004** (director of *Centipede Sun*).
***Washing Machine*, Douwe Dijkstra, 4 minutes, 2005** (director of *Démontable*).
***Als ich den Mund nicht mehr öffnen konnte*, Jela Hasler, 6 minutes, 2012** (director of *The Meadow)*.
***Caso 183*, Gerard Freixes Ribera, 2 minutes, 2004** (director of *Alone*).
***Swissair: Hermafrodiitit*, Mika Taanila, 22 minutes, 1982** (director of *Futuro–A New Stance for Tomorrow*, *Optical Sound, Tectonic Plate*).

Experiment 11

9:00–10:00PM

GUILD CINEMA

***The Day The Sun Died*, Tenzin Phuntog, 16:03 minutes, 2019, Crow Country (USA).** Shot on 16mm film in Crow, Montana, this short film was shot during the 2017 total solar eclipse. On this occasion, Henry Realbird, a Crow Elder and poet, shares a vision on the importance of dreams, the true meaning of the eclipse, and the creation story.

***Hojas*, Camila García, 2:23 minutes, 2019, Colombia, US premiere.** Leaves dance whenever there is wind, and if not, they wait. Animated dry leaves are from my mother's herbarium.

***Onward*, Monique Romero, 4:26 minutes, 2017, USA, world premiere.** A meditation on the self, art, and life of an individual in their early twenties.

***Perpetuummobile*, Helen Kirwan, 20:40 minutes, 2019, United Kingdom, US premiere.** Perpetuum mobile, a single channel video, is a montage of my solo walking journeys in the remote Aral Sea region of Uzbekistan and the cedar forests of Lebanon. Synthesised with other imagery including my performances under water; its fragmented, interwoven, repetitive structure offers a poetic, metaphorical approach to meditation on memory.

***Amusement Ride*, Tomonari Nishikawa, 6:00 minutes, 2019, 16mm, Japan.** This film was shot with a telephoto lens from inside a cabin of Cosmo Clock 21, a Ferris wheel at an amusement park in Yokohama, Japan. The distorted image shows the structure of the Ferris wheel, which resembles the movement of a film at the gate of a film projector or camera.

***I Have Mike Pence's Dick in a Pickle Jar. Want To See It?*, Charles & Todd Lum & Verow, 5:00 minutes, 2019, USA, world premiere.** An opportunity granted, taken.

FRIDAY

APRIL 17

Experiment 12

2:30–3:30PM

GUILD CINEMA

***Being and Becoming*, Maite Abella, 9:11 minutes, 2019, The Netherlands.** When I hear "There is no failure, there are only lessons," I feel uneasy. Once, a fortune teller told me "you will enter the world of art through the main door." She was right, I work in a wonderful museum, however, my job is not exactly what I expected.

***A Protest, A Celebration, A Mixed Message*, Rhea Storr, 12:00 minutes, United Kingdom.** Celebration is protest at Leeds West Indian Carnival. A look at forms of authority, who is performing and who has power. Following Mama Dread's, a performance troupe whose carnival theme is Caribbean immigration to the UK, we are asked to consider the visibility of black bodies, particularly in rural spaces.

***Mer Bleue*, Cecilia Araneda, 3:50 minutes, 2019, Canada, US premiere.** A pathway through time captures the changing of seasons and the evanescence of love. *Mer Bleue* was shot on 16mm and video at the Mer Bleue bog in Ottawa, Canada.

***House No. 15*, Aryo Danusiri, 7:37 minutes, 2018, Indonesia, US premiere.** Jakarta, Monsoon season. Set in the house of a butcher in the riverside slum area of Ciliwung. The film was recorded a few months before the mass eviction of the area, which is part of the ongoing gentrification project with troublesome justification to make the city flood free.

***Knee Jerk*, Kerry Laitala, 7:30 minutes, 2018, USA.** Educational film material is hand-processed, manipulated and re-contextualized by the voices of women at the newest U.S. Supreme Court justice's confirmation hearing. Students who participated in this filmmaking workshop included: Sarah Aineb, Sequinette, Colleen Donovan, Daniella Parrado, Izabell Navarro Perez and Gautama Ramesh.

***The Stone Guest*, Marina Fomenko, 8:20 minutes, 2019, Russia.** The key figure of the Great October Socialist Revolution of 1917 in Russia was Lenin. After his death in 1924, Lenin's image was immortalized in countless numbers of monuments. There is neither living nor dead Lenin in the film; only "the stone guest", the monuments' birth and passing.

***Foreign Exchange*, Corrie Parks, 5:50 minutes, 2019, USA.** Using a collection of banknotes and sand gathered from over 50 countries, this film explores the tenuous connections and reinventions that keep the global economic tides flowing. Look closely, it's all in the details...

Still from *Foreign Exchange* by Corrie Parks, Experiment 12

Experiment 13

4:00–5:15PM

GUILD CINEMA

SPECIAL PRESENTATION: ANXIETY AND INVOCATION:
ARTISTS' FILM FROM SCOTLAND, CURATED BY RICHARD ASHROWAN

This programme echoes the idea of cinema as phantasmagoria: sometimes illusory and elliptical, direct or hidden, poetic or conceptual, yet always symptomatic of a kind of social unconscious and collective anxiety. In selecting a range of recent works by moving image artists working within the specific psycho-geography of Scotland, these films seem to refute any notion of a homogenous Scottish cultural or geographic identity. Instead, they celebrate a culture and community of difference, a sense of internationalism, of reaching outwards, through radical contrasts in style, content and form. Welcome to a certain kind of Scotland. All films are US premieres.

***Houses (for Margaret)*, Luke Fowler, 4:57 minutes, 2019, US premiere**

***Dr Cute*, Rachel Maclean, 5 minutes, 2019, US premiere**

***Mirror Test*, Duncan Marquiss, 6 minutes, 2019, US premiere**

***Mood Organ*, Kimberley O'Neill, 4:10 minutes, 2016, US premiere**

***Michelle Hannah's Arm/Anonymous Writes A Spell for the Camera*, Alex Hetherington & Michelle Hannah, 4:57 minutes, 2019**

***Blues for James Whitney*, Seán Martin, 14:37 minutes, 2020, US premiere**

***To Do Joy Complete*, Beagles & Ramsay, 4:05 minutes, 2019 US premiere**

***Saturnrania*, Holly McLean, 5:06 minutes, 2019, US premiere**

***Hypnos*, Louise Milne, 15:13 minutes, 2020, US premiere**

***Folding In*, Sandra Johnston & Richard Ashrowan, 5:45 minutes, 2019, US premiere**

APRIL 17 (continued)

Experiment 14

6:15–7:45PM

GUILD CINEMA

***Life on the Mississippi*, Bill Brown, 28:13 minutes, 2018, USA.** Using Mark Twain's "Life On The Mississippi" as a road map, Brown travels along the Mississippi River from Memphis to New Orleans and considers ways that river pilots, paddlers, historical re-enactors, and civil engineers attempt to know the river through modeling, measurement, and simulation.

***Garden Clearance*, Aoife Desmond, 1:53 minutes, 2017, Ireland, US premiere.** Garden Clearance depicts a short improvised performance for film by Aoife Desmond. The movement consists of a simple action of revealing and hiding behind green painted hands, located in an overgrown back garden.

***Mustererkenntnis/Pattern Cognition*, Thorsten Fleisch, 7:20 minutes, 2019, Germany.** It's late. You've been working on those numbers the whole day. The screen in front of you seems to be vibrating. You close your eyes. The afterimage on your retina keeps pulsating in iridescent colors.

***A Song Often Played On The Radio*, Raven Chacon and Cristobal Martinez, 23:25 minutes, USA.** In a search for the mythological Cities of Cibola, a horseman finds himself in a race against another rogue seeking the valuable metals of the New Mexican desert. The rival explorers come to learn about what truly brought them to this land, finding that they were only stealing from themselves.

***Yellow Jubilee P260-5*, Kate Lain, 2:21 minutes, 2019, USA.** Paint sample cards normally trapped in a rigid grid of capitalism find new life when freed to dance across time.

***Appearance*, Lin Li, 8:19 minutes, 2016, United Kingdom, US premiere.** Showing the seasons through a bay window, accompanied by a soundtrack which draws on the artist's personal experience and daily activities, Appearance is a contemplation of how time passes almost imperceptibly within the apparent stability of our framed existence.

***Displacement*, Guli Silberstein, 5:37 minutes, 2019, United Kingdom, US premiere.** A crackling audio-visual composition tracing ideology in landscape. Palestinian fields in the West Bank are being ignited by Jewish settlers. Oaths are taken by Israeli soldiers at Jerusalem's Western Wall. Flows of water and greenery wrap these images into a painterly, flickery assemblage which develops and collapses until it burns.

***What Remains*, Belit Sag, 7:06 minutes, 2018, Turkey, US premiere.** This film is constructed from images shot between 2015 and 2016 in Cizre, a Kurdish dominated town on the Syrian border in Turkey.

***Manual Depression*, Sam Kaufman, 2:24 minutes, 2018, United Kingdom, US premiere, musical score by Panaiotis.** Touch exceeds the visible, but only finds proximate objects. Composed using scanners, phones and organic materials.

Experiment 15

8:30–10:00PM

GUILD CINEMA

***In Your Dreams*, Patricia McInroy, 1:00 minute, 2019, USA, world premiere.** In Your Dreams is a visual poem of sorts with a nod to the Sandman.

***I Have A Song To Sing You*, Zoe Aiano and Alesandra Tatić, 5:40 minutes, 2018, Serbia, US premiere.** As a child, Ivanka was chosen by fairy women for the special task of entering the realm of the dead to discover the future. As an old lady, the spirits have left her, so how does she navigate between the two worlds now?

***noonwraith blues*, Kamila Kuc, 3:11 minutes, 2019, United Kingdom.** Ominous cinegrams of Albrecht Dürer's Melencolia print intercut, like cascading scythes, with depictions of a woman in a field, evoking repetitions that exist in harvest rituals, as well as in gestures of madness. Specters of familial anxieties creep into this loose take on the myth of Poludnica (noonwraith or Lady Midday), a Slavic harvest spirit that could cause madness in those who wandered the fields alone.

***Limen*, Kathryn Ramey, 11:54 minutes, 2019, USA, 16mm.** threshold. between two states of being. the boundary of perception.

***Pigtails*, Jordan Herron, 3:45 minutes, 2019, USA.** Pigtails represent childhood, womanhood, and sexuality. The film explores the narrative form to capture an accurate sense of mental trauma that comes with sexual abuse at a young age; ultimately a constant cycle of evil. Playful and colorful imagery slowly fall into a surreal nightmare.

***Monsoon*, Sajeed A, 4:02 minutes, 2017, India.** This film derives its title from the word "Mausam" which means seasons. The film explores the divinity of seasons, the psyche of humans versus legends of Gods (Shiva) and questions the destructive nature of humans. It uses a ritualistic practice called "Theyyam" - from Neolithic era - to anchor the story.

***Amazonia*, Roger Beebe, 24:37 minutes, 2019, USA.** This film is a "desktop cinema" essay on one of sites where the virtual world of e-commerce is transforming physical space—and physical labor: the Amazon.com fulfillment centers. The film visits these locations to meditate on the impacts of our online purchases on the people "at the other end of the internet."

***TX-Reverse*, Martin Reinhart, 5:06 minutes, 2019, Austria/Germany.** What happens in a movie when you film it at a resolution of 10K with a 360° camera and then reverse the spatial and temporal axes? In a way never before shown, Tx-Reverse shows the collision of reality and cinema, drawing viewers into a vortex of space and time.

***PATH OF TOTALITY*, Jeanne Liotta, 30 minutes, 2017, USA.** Sound by Eric Baus, Phil Cordelli, and Oren Silverman. *Path of Totality* is a live projector performance for a 16mm film loop, invented lenses and objects, inspired by the total solar eclipse of August 2017 yet containing no photographic images whatsoever. Simple objects both concrete and transparent are physically handled producing an expansive projection environment beyond the frame.

SATURDAY

APRIL 18

Experiment 16

3:30–4:45PM

GUILD CINEMA

***The Execution*, Jeroen Van der Stock, 14:30 minutes, 2019, Japan, US premiere.** When the state of Georgia proceeds with the court-ordered execution of Ivon Ray Stanley, a correctional officer provides a step-by-step account of his death.

***Unsound*, Vivian Ostrovsky, 4:02 minutes, 2019, silent, USA.** A Russian can say, "I hear the smell…" A maestro has a vision of what a symphony should sound like. Jean-Luc Godard "listens to the light". In a silent film, how can one make the spectator see the sound?

***Landscape Becoming Landscape*, Pamela Breda, 2:49 minutes, 2019, 16mm, Italy, US premiere.** A woman folds some pictures representing natural landscapes and places them into a real lanscape. Fiction and reality blur into each other. In the time of hyper-objects and post postmodernism, what does it mean to search for uncontaminated nature?

***SERENDIP*, Sally Cloninger, 5:23 minutes, 2019, USA, US premiere.** 1. an old Persian name for the country of Sri Lanka, 2. the root of the word, serendipity which means unexpected wisdom or an accidental discovery. Incorporating Hi-8 video and Polaroids from 1992 with found footage and animation, this film considers why we humans cannot seem to get along.

***The Divine Way*, Ilaria Di Carlo, 15:00 minutes, 2018, Germany.** Loosely based on Dante's Divine Comedy, *The Divine Way* takes us along on the protagonist's epic descent through an endless labyrinth of staircases. As the woman journeys deeper, the staircases mutate and she is trapped and pulled into their dangerous landscape, conducting us through more than fifty magnificent locations.

***A Murmur Underground*, Eric Reyes-Lamothe & Quetzal Contla, 9:31 minutes, 2019, Mexico, US premiere.** This film focuses on emotions and human sensitivity to an event of terrible and uncontrollable beauty. On September 7, 2017, an earthquake severely damaged thousands of villages in Oaxaca and Chiapas, mainly in the Istmo of Tehuantepec, Mexico.

***Sometimes All of Summertime*, Linda Fenstermaker, 8:30 minutes, 2019, USA.** This film explores the innocence, beauty and energy in the natural rhythms of a season. The focus on summertime is a metaphor for the process of combining lives with another person and the tugging feelings of that union.

***Memory Care… The Long Goodbye*, Catherine Forster, 4:33 minutes, 2019, USA, world premiere.** *Memory Care* probes both the loss of self and the loss of a loved one from brain damage or the ravages of age. The piece explores elements that touch the afflicted, their loved ones, and care givers: confusion, isolation, helplessness, hope, and eventual defeat.

***Butterfly Disaster*, Caryn Cline, 6:50 minutes, 2019, USA.** "What looks like agricultural success, purging bean and corn fields of milkweed. . .turns out to be butterfly disaster." –Verlyn Klinkenborg. Inspired by Klinkenborg's writing, using four found footage sources, I edited, optically-printed, superimposed, scratched on and bleached the film to highlight, lament and challenge the butterfly's dilemma.

Still from *Unsound* by Vivian Ostrovsky, Experiment 16

Experiment 17

5:15–6:15PM

GUILD CINEMA

***Skin and Color*, Abdoul-Ganiou Dermani, 4:40 minutes, 2017, Togo, World premiere.** This work explores the relationship between skin color and the color black.

***Continents Quiver as Memories Erupt into Earth Flames*, Georg Koszulinski, 14:00 minutes, USA.** A personal essay film reflecting on the relationships between the Anthropocene, poetry, parenthood, and the history of Alan Moore's 1980's run on the Swamp Thing comic book.

***Borgo*, 3:32 minutes, 2019, Lucie Leszez, France, 35mm, US premiere, musical score by Camille Carlson.** This work gives us views of everyday life in Borgo Panigale, the road to the San Vitale Gate in Bologna and the Apeninns, Portivy. Photographed landscapes depict the appearance and the disappearance of images seeking their frame.

***Immortality and Resurrection for All!*, Anton Vidokle, 30:17 minutes, 2017, Russia.** This work is part of a trilogy that considers a museum as the site of resurrection — a central idea for many cosmist thinkers, scientists, and avant-garde artists. Filmed at the State Tretyakov Gallery, Moscow Zoological Museum, the Lenin Library and the Museum of Revolution, the film looks at museological and archival techniques of collection, restoration and conservation as a means of the material restoration of life, following an essay penned by Nikolai Fedorov on this subject in 1880s.

APRIL 18 (continued)

Experiment 18

7:15–8:15PM

GUILD CINEMA

Workshop presentation, *Into the Blue: Experimental Cyanotypes* with Kate Lain, 15 minutes.

Special presentation: Artist In residence, Vanessa Renwick, 45 minutes. Founder and janitor of the Oregon Department of Kick Ass Vanessa Renwick is an artist by nature, not by stress of research. She puts scholars to rout by embracing nature's teaching problems that have fretted trained minds. Working in experimental and poetic documentary forms, her iconoclastic work embodies her interest in landscape and transformation, and relationships between bodies and landscapes, and all sorts of borders. She has been a singular voice in the experimental cinema for over 20 years. Eschewing an allegiance to any one medium or form, Renwick builds authentic moving image works revealing an insatiable curiosity and unflinching engagement with the world around her. Often focusing her lens on nature, freedom and the locales of her adopted home, the Pacific Northwest, Renwick uses avant-garde formal elements to explore radical politics and environmental issues. An artist who often self-distributes, her screening history reads as a map of independent cinema worldwide. She has screened work in hundreds of venues internationally, institutional and not, including The Museum of Modern Art, Light Industry, The Wexner Center for the Arts, Art Basel, Oberhausen, The Museum of Jurassic Technology, Centre Pompidou, Bread and Puppet Theater and True/False Film Festival, among many others.

Still from *Respiration* by Sasha Waters Freyer (Experiment 19)

Experiment 19

8:45–10:00PM

GUILD CINEMA

***Special presentation: Fall 2019 artist in-residence*, Linda Fenstermaker, 20 minutes.** Linda Fenstermaker is an experimental filmmaker and graduate of Hampshire College. She works primarily on 16mm film. Her work explores interactions and relationships between body and landscape with a focus on representing organic food systems and empowered women. In addition to filmmaking, Linda has curated and co-curated multiple programs, including Ovular Films and the experimental program for Local Sightings Film Festival in Seattle. Linda has been a visiting artist at The Evergreen State College, Seattle University, and the University of Washington.

***Andrei*, Natasha Cantwell, 1:20 minutes, 2019, New Zealand/Australia, US premiere.** As contemporary life submerges us further into the digital realm, will we forget how to connect with the natural world? This film imagines a ritual for feeding birds, shaped from misremembered childhood memories.

***Daughterhood*, Karine Dalsin, 13:22 minutes, 2019, Brazil, world premiere.** In 2018, after 12 years living abroad, I moved back to my family's farm in Brazil to help my father (late-70s) recover from a femur fracture. *Daughterhood* is an audiovisual diary of my experience with my camera and my tale of a return migration.

***Respiration*, Sasha Waters Freyer, 4:30 minutes, 2019, 16mm, USA.** An experimental meditation on river naiads and backyard deities; nothing noticed is lonely. From inspiration to expiration, breathing is the only work to be enacted now. A16mm collage of ephemeral film imagery optically reprinted frame-by-frame, and original 16mm footage shot on a windup Bolex of domestic and natural worlds.

***Emotions in Metal*, Tommy Becker, 19:27 minutes, 2019, USA, world premiere.** This work is a visual and concept album written, recorded, edited and performed by Tommy Becker. The short works link thematically in their investigations into human-vehicle relationships.

***Displacement*, Maxime Corbeil-Perron, 8:50 minutes, 2019, Canada, US premiere.** Displacement is a work that blends traditional production techniques, obsolete media technology, modern software and digital media, to create a timeless aesthetic, using the movement of light in space as a genesis.

***From Scotland With Love*, Jason Moyes, 3:31 minutes, 2019, Scotland, world premiere.** A series of actions performed according to a prescribed order. A study of movement and purpose. A collective ritual of resilience that defies time and geography.

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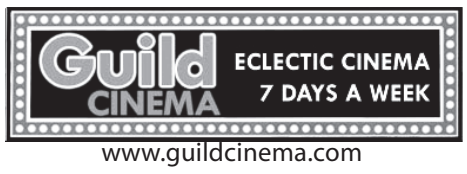

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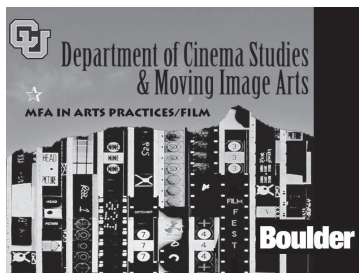

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FULL REPORT TO FOLLOW.

THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:

For the past 15 years, Basement Films has produced Experiments in Cinema with the blood, sweat and tears of our passionate and committed collective of volunteers. We are also way-thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, The Albuquerque Film Office, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, The Albuquerque Film Office, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 15 years, we are brainstorming how to best move forward. To this end programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world AND New Mexico), and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501 (c) 3 federal non-profit and all donations ($$) are 100% tax deductable! You can now make donations through our website at http://www.experimentsincinema.org/donate or you can send suitcases filled with small, unmarked bills to Basement Films at:

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